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# California GARDEN

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OCTOBER - NOVEMBER, 1967

VOL. 58, NO.



# FLORAL EVENTS

OCTOBER - NOVEMBER, 1967

SAN DIEGO FLORAL ASSOCIATION PROGRAMS  
Third Tuesday, 1:30 p.m. Floral Building, Balboa Park  
Chairman — Mrs. Eugene Cooper



Regular Meeting, October 17, 1967, 1:30 p.m.

Mr. John Browning, Superintendent of Gardening at Sea World and his assistant will bring colored slides and speak on Landscaping and Problems of Upkeep at Sea World, including problems of planting in salty sand.

Regular Meeting, November 21, 1967, 1:30 p.m.

Mrs. J. R. Kirkpatrick, assisted by Mrs. Frances Schoeneman, will bring new ideas on Holiday Flower Arrangements featuring madonnas, especially those of Mr. Forni of Santa Rosa, who may possibly be present.

## SAN DIEGO FLORAL ASSOCIATION CLASSES, FLORAL BUILDING, BALBOA PARK

For information, call Mrs. Roland Hoyt, Chairman, 296-2757

1. Creative Arts Group, 10 a.m. - 2 p.m. Call Mrs. Hoyt for time of meeting, or Mrs. Eugene Whigham, Co-Chairman with Mrs. Hoyt for the year 1966-67, 296-1251.
2. Flower Arrangement Demonstration Class, 9:30 a.m. Last Monday of each month. Instructor: Mrs. J. R. Kirkpatrick assisted by Mrs. Frances Schoeneman.

## FLOWER SHOWS

### OCTOBER

7- 8 ROSE SHOW

Mission Inn, Riverside

14-15 FLOWER SHOW Theme: "Wonderful World of Plants and Flowers"

Auditorium, Santa Monica

SOUTHERN CALIFORNIA HORTICULTURAL INSTITUTE

20-21 FALL FLOWER SHOW Theme: "Saga of Rancho Santa Fe"

Fri. 10-5 p.m. Garden Clubhouse, Rancho Santa Fe

Sat. 1-5 p.m. RANCHO SANTA FE GARDEN CLUB

27-28 2nd ANNUAL CHRYSANTHEMUM SHOW AND PLANT SALE

Poway Plaza

POWAY VALLEY GARDEN CLUB

28-29 FALL ROSE SHOW

The Mall, Escondido

NORTH COUNTY ROSE SOCIETY

28-29 FALL FLOWER SHOW

Los Angeles State & County Arboretum, 301 N. Baldwin, Arcadia

### NOVEMBER

4- 5 ROSE SHOW

Rose Hills, Whittier

11-12 8th FALL FLOWER SHOW Theme: "Holiday Treasure"

Coronado Women's Club, 1735 Strand Way, Coronado

Sun. 10-6 CROWN GARDEN CLUB

19 FALL IRIS SHOW REBLOOMING IRIS

Sun. 1-5 p.m. Floral Building, Balboa Park  
SAN DIEGO IMPERIAL COUNTIES IRIS SOCIETY

## CUCAMONGA WINE DISTRICT TOUR

On Saturday October 14, the County Civic Center Garden Club will sponsor a wine sampling tour into the Cucamonga wine district, benefits will go to CALIFORNIA GARDEN magazine. Plenty of free parking is offered at the County Administration Center at Harbor and Grape Streets where the buses will leave at 8:30 a.m. Buses will have lavatories. A no-host luncheon stop will be made in Riverside and time will be allowed for tour members to stroll the mall which is featured along with other malls in the September issue of Sunset magazine. A charge of \$6.00 includes a guided tour of the old Mission Hotel in Riverside. Reservation may be made by calling Mrs. Donald A. Innis 298-1690 or by calling San Diego Floral 232-5762 on regular hours MFW 10-3.

You are invited to become a member of

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Membership includes:

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| Contributing ..... | \$25.00 | <input type="checkbox"/> |

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The next issue of CALIFORNIA GARDEN will come to you with a new editor.

In this, the last issue under my editorship, I wish to express my deepest thanks to all who have contributed articles for publication during my editorship. It has been a pleasure to me to open and read your manuscripts with appreciation of the new contributions you have made to supplement what others have written before. The meetings with the creative minds of those of you who have studied your plants and noted and shared their ways of growth and behavior, is the pleasure that offsets the multitudinous details and processes in putting together and bringing into print a magazine.

It has been a pleasure knowing you all and I hope that our paths will still cross even though my interest in growing plants will be largely academic in the future.

Vera Morgan, Editor

## Among our Contributors

Simonne Daly, became interested in Bonsai when she lived in Hawaii and visited the garden of Mr. J. Gregory Conway, author of *Flowers East and West*. She has had lessons from Mr. George Fujimoto and the late Mr. Ito, Senior of Leucadia.

Shirley Hosier's interest in Bonsai originated during a two-year period while living in Japan. Both are members of the San Diego Bonsai Club, as are Mr. Shima and Mr. Jaussaud, the illustrators of their article.

Lawrence Joseph Fitzgerald of the San Diego Schools Landscape Department, gives credit to Mr. Chauncy I. Jerabek who started him on his career. Field trips with Mr. Jerabek and Mr. Charles F. Harbison of the Natural History Museum have led to serious study and a reputation of being one of the most knowledgeable young men in San Diego on rare trees and shrubs.

Dorothy P. Whiteside of Coronado, a newcomer to California, who hails from Norwalk, Conn., is much interested in the mushrooming land development of her adopted state. Mrs. Whiteside, a free-lance writer, has for the past 20 years been editor and publisher of house magazines for several New England industrial and utility firms.

Gladys Rooder is a Midwesterner who finished her college at San Diego State College. She and her husband have their home on a hillside in Pacific Beach where they grew the Mandarin orange tree. She does free lance writing as a hobby.

Annabelle Stubbs has changed her hobby, Fuchsias, into a business. Moving to North Leucadia, she established a Fuchsia Nursery where she grows and releases the new origination of "FuchsiaLA" as well as others. Her exhibit won the Blue Ribbon at the Del Mar Fair, the first time that she had ever entered.

Taggart Spinks is President of the Epiphyllum Society of America.

Bill Van Valkenberg is a newcomer from the East, but he brought his interest in Spurias with him and is already at home in the local Iris Society, thanks to Bill Gunther. He is enrolled as a student at Palomar College.

# CALIFORNIA GARDEN KNOW GROW SHOW

October-November, 1967

Vol. 58

No. 5

### THE COVER

Suiattle River Trail through an old growth of Western Red Cedar. Proposed North Cascade National Park. Green Forests give us Strength. What Kind of Man, Felling a Giant Such as These, Would Dare to Offer to Replace It?

Photo by David Simons

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### CALIFORNIA GARDEN

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**Care and Culture  
Of Epiphyllums  
In The Inland Empire**

by Taggart Spinks

Epiphyllums, commercially known as Orchid Cactus can be easily raised in this area. They thrive on well calculated neglect and resent excesses. They can be easily damaged by too much water, too much fertilizer, too much sun, too much cold (sustained periods under thirty one degrees).

The plants or cuttings should be placed into a small pot containing a coarse, rapidly draining mix with a large proportion of rapidly drying humus. Peat will not do as it holds moisture too long and is difficult to moisten when dry.

Watering practices vary according to the condition of the plant, pot size and atmospheric conditions. More plants die from too much water than any other reason. Water sparingly, but do not allow the lower roots to dry out completely. During the summer months, misting can help maintain air humidity. Small pots can be watered more often than large pots because they dry more rapidly.

Epiphyllums resent full sun or very dark shade. Two satisfactory locations would be well inside a patio overhang with a South or West exposure, or an East exposure or underneath an evergreen tree. A tree such as an Orange tree tends to humidify the air through leaf evaporation.

These plants are fairly heavy feeders. However, fertilize them only when they are hungry; that is—when they are growing quite well. Fertilizer will not stimulate a sick plant into recovery, but will probably only further damage the roots. Use organic nitrogen and material with a high content of phosphorus. Feed often, but not with heavy doses.

*Reprint  
from the  
magazine of the  
San Diego Cactus  
and  
Succulent Society*

# Gold In Your Garden

by Gladys Rooder

THE Satsuma Mandarin, a tangerine tree that is both ornamental and extremely productive, makes a beautiful addition to a yard or garden that lies in the citrus belt, for it thrives both along the coast and inland. It tends to be a dwarf tree growing to a height of eight or nine feet and approximately nine feet in diameter. The rich green leaves grow thick, and droopage is at a minimum.

In late autumn, through the holiday season, and in the first months of the year it bears a tremendous load of bright orange fruit, much of it in clusters along the green foliage. The fruit varies from small to large, and sometimes very large—all in the same crop. This tangerine peels easily, the sections separate readily, and to find a seed in one is rare indeed. The fruit can be picked over a period of two to three months and there is usually more than a family can eat.

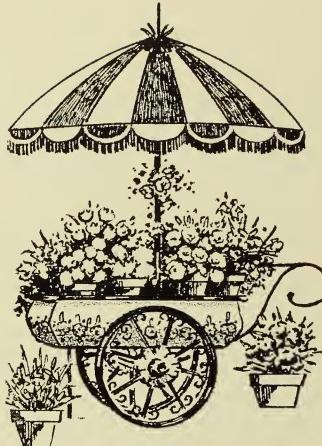
In Japan these tangerines can be bought frozen whole in their skins. They are peeled and eaten frozen—a

refreshing treat.

The writer has a Satsuma Mandarin that is nine years old. It was planted near the coast and given frequent waterings as it grew. The first Christmas two dozen pieces of fruit were on the tree ranging in size from small to one that measured eleven inches in circumference. Since (with the exception of one year when the yield was low) it has borne bumper crops, enough for the family to eat; boxes, bowls, and bags of them to be given as gifts, and of course bags of them for the freezer.

Satsuma Mandarins can be planted at any time of the year except during cold weather. To determine the right time to plant in your particular location, check with a nurseryman in your area.

With its year-round beauty and bountiful fruit during the holiday season when tangerines are expensive, the Satsuma Mandarin is truly "gold" in your garden.



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Satsuma Mandarin Tree Thickly Hung with Golden Fruit.

# *An Appreciation Of*

## ALICE MARY GREER and Her Floral Association Background

Successful organizations are the product of thoughtful citizens inspired to work together for a worthwhile cause. So it was with the founders of the SDFA who endeavored to promote civic beautification in San Diego years before the idea was nationalized. For a decade and a half the Floral was firmly established by the enthusiasm and dedication of its early members. For the next twenty-four years the real torchbearer was its president, Mary A. Greer. She carried the group through one war and then did yeoman service towards setting up and furnishing its new quarters in Balboa Park which had to be relinquished during the second Exposition and again later when it became a library during World War II. Unhappily she died in 1948, just before the present location was regained.

In the fall of the next year, when Dorothy Abbott was president, with Georgia Wright as chairman, a large Chrysanthemum Show was put on as a memorial to Mrs. Greer. Appropriately, it was staged in the gardens and teahouse of the Japanese Pavilion in Balboa Park, a place now occupied by the Children's Zoo. The show was a great success both for its outstanding artistry and as a spontaneous expression of affection by the members for their past president. It also cleared a substantial sum for the Mary A. Greer Fund, still existent and since augmented by the life memberships of Alice Greer, Dr. Roberts and Louise Gardner.

During her mother's presidency Miss Greer was busy as an English teacher but, like a good bent twig, she

had been well and early trained in garden and Floral Association ways, often serving as its secretary. She also developed a life-long and prize-winning ability in flower arranging which in turn made her much sought as a show judge. Like her mother she was an ardent and hard-working promoter of all Floral projects, from the shows in the park buildings to those entered in the Del Mar Fairs.

Alice Greer was clever at originating fund-raising schemes. In earlier years she was instrumental not only in backing tours of gardens that had won in SDFA contests but in opening the homes for displays of flower arrangements suited to their interior decors, an idea since adopted by many other groups. She dreamed up a very successful garden fashion show on the grounds of a beautiful Point Loma home. A founding member of the Fine Arts Gallery she often helped with Floral shows there. The "Christmas Lights Tours" were her inspiration. She labored on their difficult planning for three years until their popularity brought on too much competition. "Garden Tours for Members" was another of her happy innovations that involved an immense amount of patient persistence in locating gardens for those delightful visitations. The charm and individuality of her own garden placed it among the best. Miss Greer was also one of the organizers of the "Flower Arranger's Guild" which is now making such a fine name for its local flower show entries as well as for its own original and outstanding arrangement shows. Because of her participation in so

many endeavors Alice was an ever-dependable source of information on customs and events of the Floral past as well as the instigator of so many ways to promote its future. She will be sorely missed in both capacities.

Absorbed as she was in all the activities of the SDFA, the interest closest to Miss Greer's heart was that of the CALIFORNIA GARDEN. For twenty years she served it in many capacities, most often as contributor, sometimes as advertising agent, associate or assistant editor and, in her last years, as reviewer of garden books under the heading "A Book in the Hand."

As the Floral Association loses the name of Alice Mary Greer from its roster of Honorary Life Members we will all remember it was truly *she* who honored it with her dedicated unselfish service. Because Alice was always involved in a love of books, it would seem appropriate for friends who wish to show their appreciation of her devotion to the SDFA, to contribute to her dearest project, the Mary A. Greer Memorial Library which she established shortly after her mother's death and has carried on ever since. It is to be hoped that, eventually, a librarian may be found who will make this exceptional collection of garden books available for some daytime hours of reading and lending and perhaps devote her spare time to producing the long-awaited index of CALIFORNIA GARDEN. In this splendid way Alice Greer's deep attachments to Floral affairs will continue to have a vital function in the future.

—A.M.C.

# A Book In The Hand

## Recent Books Reviewed by Garden Club Members

*Sunset Western Garden Book*: by the Editors of Sunset Magazine and Book Company, Menlo Park, 1967; 448 pp. Hard Cover, \$5.95.

Information on every phase of gardening in every western climate, charts on insect and disease control and profuse, clear illustrations make a special gem of this volume. New arrivals in this part of the country would do well to acquire it before even visiting a nursery.

Novices and experienced gardeners alike are certain to appreciate the Plant Selection Guide for special areas and conditions. This very important section makes up, appropriately, the 'green pages.'

There are sixty-five additional pages in this new edition of the excellent Western Garden Book and each page has a wealth of thoroughly up-dated information.

Included, of course, is the fine encyclopedia listing botanical and common names of flowers, trees, shrubs and vines, bringing a first-rate handbook and easy reference work to every hopeful gardener.

Mrs. Paul N. Squire—  
Floral Association

*The Rose; A Complete Handbook*, by Roy Genders. Bobbs Merrill, 1965. 623 pages, \$12.50.

**G**ENDER'S book is called a complete handbook, and if you were growing roses in England, where this book was written, it could be so used. You can always obtain something of value from any book about roses. In this case one obtains many historical facts that are not mentioned in most books: the origin of the rose; the rose in church history; the Damask rose; the rose and royalty and quite a great deal more of interest.

The evolution of the hybrid tea rose is fully covered, starting with the China rose—and our own wild roses—and how various types were combined until we obtained the hybrid tea of today.

Empress Josephine did much to bring the rose into favor and she also stimulated the hybridization of new roses. How we finally obtained a good yellow rose and the orange-yellow shadings, is gone into in detail. The book also speaks of Redoute, who helped make the rose popular with his great paintings.

Roses may be used in many ways and in many places in the garden and everyone can obtain some good ideas about how and where to use them to better advantage. Full credit is given to their hardiness and durability. The book mentions the labor-saving qualities of the rose which is an item often overlooked. Some roses will do well in certain places but not in others—which brings out the fact that we should choose our varieties a little better—unless, of course, we are testing roses.

There are sections about the different types. The word 'grandiflora' is mentioned, but of course in English usage. Our grandiflora are listed as floribundas, and it seems strange to see Queen Elizabeth listed as a floribunda. Another item discussed is the perfume of a rose. Why are some roses fragrant and others not, and why (until recently) the floribunda type had no fragrance. Also, how do we describe the particular fragrance of a rose. There is a great deal about floribundas and a good account of miniature roses which everyone will enjoy. Climbers, ramblers, and shrub roses are discussed informatively.

Preparing soil for a rose garden, and the planting and mulching are important there as here. The diseases and the pests are discussed too.

Many rose varieties are listed and described with many excellent color plates. There is also what they call 'A Diary for a Rose Grower' which makes good reading but does not always apply to us here in Southern California.

Fred W. Walters—  
Past President, of the  
American Rose Society

*Driftwood Miniatures*. Schaffer, Florence M. Hearthside Press, 1967. 128 pages, \$4.95.

Just off the press, having been printed this spring, is the delightful book, *Driftwood Miniatures*.

It is a book that will appeal to the naturalist, the garden clubbers and the hobbyist; but it is a must for the flower arranger or the home decorator. The author tells how and where to find driftwood and other miniatures of nature that may be used in arrangements as containers, as foliage or flowers or accessories. After reading this book, one should become educated to seek tiny wonders of nature along the mountain trails, the desert washes, the sea shore and the proverbial backyard.

A practical chapter gives instruction in cleaning and finishing wood and instructs in the art of using tools and preserving materials. Frequently doled out as valuable information in flower arranging classes, the secret of drying plant material is explained, giving the techniques for drying in sand, in silica gel, and in glycerinizing. This reviewer appreciated the tip on how to achieve color in glycerinized plant materials.

Possibilities and proportions in miniatures arrangements are pictured in 99 halftones made especially for this publication. Among the interesting chapters well illustrated are the chapters on Driftwood Scenes with Human Figures, Miniature Landscapes with Birds and Animals, and Miniatures from the Sea.

An excellent How-to-Do-It book, this text tells how to make bases, how to store and exhibit miniatures, and it tells how to create wall hangings and tiny planters. It, to the fullest degree, exhibits the author's knowledge in the area of driftwood, a subject she has written about twice before. In 1957 she authored the first how-to-do-it book written about driftwood. This was *The ABC of Driftwood* which has become a basic reference book used by arrangers; and, because of its popularity, has been reprinted many times. In 1960 a second book, *Driftwood in the Home*, was published. Her second book instructs in the art of making useful and decorative

(Continued on page 30)

# Mod Bonsai in a Mini-Pot

by Simonne Daly and Shirley Hosier

Technical Advisor: Mr. Masao Takanshi, President San Diego Bonsai Club

Illustrators: Akira Shima, Lester Jaussaud.

**B**ONSAI, the art of growing miniature trees in earthen ware or pottery containers, developed and perfected in Japan, is believed to have been brought to that country around the beginning of the thirteenth century from China, where the origins of this delicate art lay in the symbolism of the Lunar New Year. From the tiny plants forced into bloom in paper-screened houses to celebrate the New Year in faraway China this art has reached, via Japan, the Western world.

To distinguish these plants from ordinary potted ones the Japanese resorted to a phonetic borrowing from the Chinese characters, *p'en ts'ai*, meaning "planted in a shallow vessel," resulting in the *bone-sigh* pronunciation with equal emphasis on each syllable—no accent on either, with the word always used in the singular.

From a specialist's composition, the growth of a mini-tree has come within

the realm of the average man, and now more of us are enjoying this rewarding pastime. Men, particularly, seem to enjoy the bonsai craft, and the male will find himself in his element, as he has in that of the cuisine!

Many Occidentals, in contrast to Orientals, feel it takes too much time to accomplish a good bonsai. Not so! With a little ingenuity a tree in miniature can be reproduced to be enjoyed "in a hurry."

So much has been written about "age" in the traditional miniature tree art, and at the risk of attacking cherished beliefs, we would like to speak a little about "youth" in this same art. Ours is a young country, from the standpoint of possessing a tradition of ancient culture. We have not had time to inherit bonsai trees hundreds of years old. Nevertheless, we can enjoy the art. Everything must have its infancy. So, why wait? Beginnings have been made, and there are a goodly

number of pioneers who are already reaping the rewards of initiative and diligence. For those who are intrigued, but hesitate (they must get started sometime) why not now? The real age of the bonsai tree is not all important—apparent age is what one should strive for, for forthwith enjoyment.

For the American who will want to see results rapidly, he can find indigenous species of plants and trees which will grow swiftly enough for him to love and admire even in the early years of their training. He can select a type and shape natural to his locality, either evergreen or deciduous, and in this way he will be able to more easily appreciate the art.

Bonsai trees are especially adaptable to California patios and outdoor living, gracing walls near garden pools or enhancing the welcome at an entrance, reminiscent of the secluded courtyards of China and the intimate gardens of Japan. And as conversation pieces they are unsurpassed! However, the viewing of them should be confined to the outdoors, and only upon rare or a special occasion should a tree be brought into the house and then only for a short while—a limit of hours, not days. Also, it must be attended by certain precautions and conditions, such as freedom from drafts and overheated dry rooms. A



←  
Semi-cascade Style Carefully Controlled Shape and Proportion.

Lester Jaussaud

mini-tree is, after all, a miniature adult, and needs to be exposed to the elements just as do its big relatives living in the ground in a natural habitat. A light wind renders it strong; night dew gives it vigor; the sun strengthens the foliage, giving it a good, healthy color and complexion; and, of course, the bantam tree loves a gentle rain.

It is beyond the realm of this article to outline the techniques of bonsai growing. Many fine books have been written on the subject. One of our favorites is *The Japanese Art of Miniature Trees and Landscapes* by Yuji Yoshimura and Giovanna M. Halford, and there are excellent references at the library. We would like merely to mention a few things which might be of wonderment to the individual who is entertaining the desire to venture down the bonsai path.

First of all, the novice mini-tree grower can bypass the lengthy process either by buying a plant from a nursery or by digging one up in the woods or mountains; or if a freeway happens to be going through his way, he could rescue a small tree with low branches—and top it! We might add here—that trees planted in the ground and trimmed are not bonsai. They must be **container** plants.

The best bet to secure a good tree is to buy and work with a five-gallon size plant. This affords a head start! In the evergreen class a favorite of the authors' is prostrate juniper. It is very easy to grow and has all the attributes of good bonsai; large trunk and tiny, compact scalelike "leafage" or "laminae," and it is adaptable to adverse conditions. The Japanese black pine is also a most satisfying tree to bonsai, because it soon takes on the look of age. It has no "off" season, never fades and is considered a symbol of long life by the Japanese. In addition to the two above, good evergreens to bonsai are Japanese box, Irish yew, and other members of the juniper family with the exception of the tamarisk whose feathery foliage is without substance enough to create good bonsai form. The requisite for the selection of a deciduous tree is that it have, like the evergreen, small leaves; and good examples of this type are the gingko, willow, Chinese elm,

Japanese maple, pomegranate and other fruit trees.

In styling of bonsai the art form should be believable, natural, and spontaneous—not arty. The rootage must show stability which is also evidence of an old or older tree. One must remember that imitation of nature is what one is attempting, and that naturalness is the key. A tree should not be too deeply stamped with human personality. Rather it should look like an occurrence, consistent with nature, and not a made thing. Natural form is revered by the Japanese. A good practice is to study a picture in a book on bonsai or a naturally growing tree, and follow the design. A sense of scale is important. It is one of the many talents of the Japanese. Most amateurs plant their trees in pots too large. The height of an erect tree should be at least three to four times the depth of its container. A pleasing composition is

arrived at when the branches extend beyond the width of the pot.

The choice of container should be made with deliberation and consideration of the tree; and the use of somber colors is a must in order not to detract from it. Ideal containers are really of the tray type, in keeping with the definition of bonsai, more shallow than deep, and the one selected should hold the least amount of soil that will support the life of the tree. To qualify as an authentic bonsai "pot" the container must be ceramic—never wood—and preferably unglazed. It may also be natural rock, with a depression, or adaptable feather rock. Beautiful effects can be achieved with inexpensive, modern containers in the typical oriental style. One can even make his own, giving it an earthenlike look. This could be a "happening!"

When exhibiting bonsai one must bear in mind that the total effect in displaying a tree includes the stand



Formal Upright Style Most Favored by Bonsai Enthusiasts for its Miniature Natural Effect.

Akira Shima

on which the container is set, and it should be in keeping with the "true to nature" concept and the "look of age" illusion. If wood is the medium used, it is best to leave the pieces as natural as possible. A slice of tree trunk, pieces of old plank laid side by side, woven-together bamboo canes are all good. A teak root is the *pièce de résistance*, of course, of the natural wood stands! Surface of wood should have a weathered, mellow patina which comes with age and use. If rock, marble (unpolished) or slate should be chosen, the fragments must never be cut; all natural base material such as these are better left in irregular shapes and contours to give the entire composition an unaffected look. The use of brick or any such fabricated material is taboo. The exception to this is the small oriental tables of varying heights, such as the unique teakwood stands, acceptable — and prized, shown frequently in the alcove or *tokonoma* of the traditional Japanese home.

In the patio or garden innumerable spots will be revealed as perfect stands and natural settings for bonsai: low walls, rocks, slatted benches or shelves, even a stone-strewn path—and some shade trees, not too dense, can serve effectively at times as natural sun-filtering "lathhouses."

Moss grown on the top of the soil in the bonsai container will give an illusion of age. It resembles grass in miniature. Small pieces of it can be picked up wherever found and pressed into the soil of the pot. It can also be dried and stored in a jar, and whenever needed, sprinkled lightly on the earth and watered until it comes to life.

A single, unusual stone, or a piece of petrified wood, commensurate with the scale and type of the bonsai, can be used to complete a composition,

but never a handful of small stones! A larger, or medium stone, deserves to be displayed on a low stand specially contoured for its individual shape. This is the art of Sui-Seki, related, but distinct from Bonsai.

After transplanting or "potting," the bonsai should be kept in the shade for about ten days and not overwatered, just kept moist, and to maintain this dampness requires a watchful checking and daily watering, when necessary. Later, exposure to morning sun is best with a more thorough irrigation schedule being continued on a morning or evening time every day. Tap water leaves much to be desired as a wetting agent because of its chemicals to render it "safe," and although distilled water is free from this "contamination" danger, its cost is prohibitive, and it is perhaps too pure. Rain water and natural spring water are ideal, but, if impossible to collect, can be simulated by allowing tap water to stand for two or three days in a container before using. This eliminates the chlorine. The proper watering procedure is to water with a fine spray, and slowly, until the water comes through the hole in the bottom of the pot. This insures even permeation of all the soil around the roots and prevents any salt in tap water, if that is used, from collecting or building up to the detriment of the tree. The foliage should also be sprayed, but not in the sun. A bulb syringe with spray cap or a small plastic clothes sprinkler are handy gadgets to make the watering an all around front and back of tree an easier job.

In regard to the control of insects, we would like to pass on a little trick not found in the books; a bit of cotton, saturated with seventy-percent (rubbing) alcohol, applied to any affected areas will kill these little enemies.

Fertilizing of bonsai trees must be done sparingly and with understanding of what is to be accomplished. It is best to consult a reliable authority or text, bearing in mind always that we do not want the tree to grow too much or too fast.

This feat — prevention of growth, leads to a passing thought on the objection by some that the stunting and twisting of trees is unnatural. The answer we have to this is that there is no sentient feeling involved and that any deformity or grotesquerie in styling is not classic bonsai. Only that shape which evokes pleasure and beauty should be fashioned. The "dwarf" trees found growing in nature are, after all, adaptations by nature itself to afflictive weather and soil conditions, producing the interesting windblown, twisted, and gnarled contours and forms. And, of course, the ultimate in the hunt for bonsai-possible trees is to try to secure some of these natural midgets produced by Mother Nature herself. The formal upright style seems to be the most favored by bonsai enthusiasts—and the most consistent with nature. But modified variations should never be considered as "binding the feet" of an oriental maiden!

The art of bonsai is a subtle one—an understatement. The creator of a beautiful bonsai carries his delight like a secret. The myths and mysteries are being dispelled, and it is hoped that the cult of the bonsai connoisseur will become westernized to the point where mini-trees will be handed down along with other family heirlooms, at which time the proud inheritor will appreciate that he has in his possession jewels precious with overtones of antiquity!

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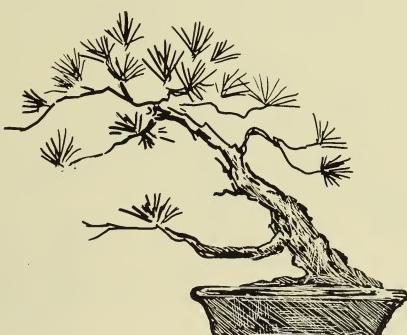
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←  
Cascade Style Slanting Carefully Trained in a Harmonizing Container.  
Lester Jaussaud

# 200th Anniversary Celebration To Be Centered Around Old Town

by

Virginia M. Innis

Referred to as the West Coast "Plymouth Rock," Old Town is not only the birthplace of San Diego, it is where California started. Plans to center the 200th Anniversary celebration around the Old Town Plaza were announced on September 11 by the State Division of Parks and Beaches and the San Diego 200th Anniversary Committee.

This year the state committed itself to the task of developing a historic park in Old Town. Over a period of twenty years, a six block park and surrounding area are to be developed. \$100,000 was voted in funds to be spent this year and \$290,000 is expected to be spent in 1968-69. Robert Uhte, architect for state Division of Parks and Beaches admitted that this was not enough money to complete the park in time for the bicentennial celebration. Most of the restoration work must wait until a master plan has been developed, he said.

Authentic restoration of a site is frequently a complex problem. The Old Town Plaza is an example, and San Diegans who know its history have had concerns about the state's plans for the plaza.

The plaza began during the Mexican era as a block square city park dedicated as Washington Square. It was the center of community and military life. In this barren square, no tree or grass grew. Military drills were con-

ducted in its summer dust and winter mud. It was the center for sports events and occasionally pits were dug for cock fights and at least one bear and bull fight is known to have been held.

When the Americans came and raised their flag in the plaza, the character and appearance did not change. The first few trees were planted between 1900-08; the first grass and the majority of trees and shrubs were planted during 1928-29. Authentic restoration of the plaza would not be a popular act, it would be a denuding of flora with forty to sixty-seven years of growth. As a focal point for the anniversary celebration, it does not seem likely that any changes will occur which will diminish the beauty of the plaza.

The influence of Kate Sessions is keenly felt in San Diego;—the Old Town Plaza is not an exception. Kate Sessions came to San Diego before the turn of the century and established a nursery at Fifth Avenue and C Street where the Kress store stands today. Soon after her arrival, she started the life-long process of importing trees and experimenting with their growth in the San Diego area. It is thought that it was she who planted the first trees in the plaza. They are Australian eucalyptus, tall, solemn Blue Gums, they rise to a height of over 200 feet. The trees planted at the latter date

were seedlings from Sessions imports growing in Balboa Park among which was a cork oak imported from the Canary Islands. Many cork oak seedlings were planted and they have grown well in the plaza.

Other than a handsome stand of cork oak in the San Diego County Quail Botanical Gardens, the cork oak in the plaza may be the largest number of cork oaks their size in this area. Chauncy I. Jerabek, San Diego's tree expert recalls planting these cork oak seedlings from gallon cans. He was also responsible for planting the peppers which are natives of South America and the Australian tristania which are frequently mistaken for magnolias. Close examination of the tristania reveals a spotted trunk, not too unlike the spotted eucalyptus. Mr. Jerabek also recalls that during this same period the wall around the plaza was constructed and two beds of giant cacti were planted to each side from the center of the Plaza. Early Mexican inhabitants had brought the giant cacti with them from Mexico. Grass now grows where these cacti were, and today Mr. Jerabek seems to regret that more native trees are not represented in the plaza.

Knowledge of Old Town native trees has been gained by the studying of old photographs. Mr. Jerabek states that it is easy to identify trees by this  
*(Continued on page 17)*

# Rare Eucalyptus In Balboa Park

by Lawrence J. Fitzgerald

MANY articles have been written about the genus *Eucalyptus* and undoubtedly more will continue to be written for some time to come. I would like to continue this non-ending subject and point out some of the unusual eucalyptus species that are growing in San Diego within our beautiful Balboa Park.

*Eucalyptus cladocalyx* (sugar gum); *E. globulus* (Tasmanian blue gum); *E. camaldulensis* (red gum) and *E. citriodora* (lemon scented gem) are some of the more common varieties that we see in San Diego as elsewhere. We don't have to drive far before we come upon these.

The trees that I am referring to as rarely seen are: *E. caleyi* (Caley's ironbark); *E. microcorys* (tallow wood); *E. gomphoccephala* (tauart); *E. diversicolor* (karri); *E. steedmanii* (Steedman's eucalyptus or swamp gum); *E. stricklandi* (Strickland's gum) and *E. ovata* (swamp gum). These eucalyptus trees are not new to San Diego for they have been growing in the park for many years. Many of us have visited Balboa Park frequently and most people have looked at these trees but never gave a thought as to their rarity.

*Eucalyptus caleyi* is located east of Sixth and Fir, directly across the street at the top of a bank some 100 feet from the curb. This is a moderately tall glaucous ironbark. Its gray bark is deeply furrowed and quite different

from most eucalyptus trunks. In Australia it is considered an ornamental tree and is not much used for timber. It is a good tree for bees when in bloom.

*Eucalyptus microcorys* is approximately 65 feet to the northeast of *E. caleyi*.

This tree is somewhat hidden among larger sugar gums. A few limbs cut here and there would put *E. microcorys* in clearer view for everyone to see. Since this tree has been crowded, the trunk is straight and tall. The bark is brown, fibrous and persistent.



Slender rough trunk and pendent branchlets make an interesting and graceful tree: *Eucalyptus caleyi* or Caley's Ironbark at 6th and Fir on the hillside in Balboa Park.

Photo by Betty Mackintosh

In its native habitat it is over 100 feet high and up to ten feet in diameter. The only other place that I have seen this variety is in the Los Angeles State and County Arboretum.

*Eucalyptus gomphocephala* is growing behind the Conference Building. From the center of the building, step off approximately 165 feet due west toward 395 freeway. There are two of these trees not far from each other. They are fairly tall; the bark is persistent throughout, light gray and subfibrous. The eastern blue gum group includes this tree.

*Eucalyptus diversicolor* is located along the same row as the *E. gomphocephala*. There are two of these trees also, and since they are growing with enough space available we find these to be spreading trees of good size.

In western Australia, these two are considered among the tallest in Australia; the wood is red, hard, heavy and strong. It is a most important commercial timber of that region. I had a difficult time in trying to locate the fruit pods as they seem to be quite scarce. Identifying this tree would be practically impossible without the pods. The leaves are not sufficient for positive identification as many eucalyptus leaves are similar in appearance.

*Eucalyptus steedmanii* is growing south of the Federal Building some 200 feet. This is a Mallee type tree. Mallee is a native name for a eucalyptus thicket. It has light brown, smooth and shining bark and grows to a height of 25 to 30 feet. I have also seen this tree in the Arboretum. The fruit is four-winged, which put it in close relation to *E. forrestiana* and *E. tetraptera*.

*Eucalyptus stricklandi* is just 25 feet from *E. steedmanii* and about the same height. The bark of this variety is rough and persistent at the base. The remainder of the trunk and branches are smooth. One of these trees also grows in the Zoo. This is a good tree for dry conditions. Flow-

ers are yellow and showy in July and August.

*Eucalyptus ovata* is located north of the Botanical Building within close range of the Children's Zoo fence. Close to it are three kinds of eucalyptus, *E. robusta*, *E. cladocalyx* and *E. scifolia*. Here we have a really crowded condition. Clearing away a tree or two and some pruning on the rest would help make this eucalyptus group presentable and identifiable. The few times when I glanced at this tree, I took it to be *E. globulus* but on looking the tree over more carefully, I was quite surprised to find it to be *E. ovata*. The leaves and fruit pods were not at all like those of *E. globulus*. This is a large tree with the bark rough part way up the trunk. The branches shed long strips of bark which just hang from the limbs. Some do fall to the ground eventually. This condition

makes the tree look a little untidy, and usually it will continue this way as the habit is characteristic of this tree. *Eucalyptus viminalis* and *E. globulus* are noted for this condition also.

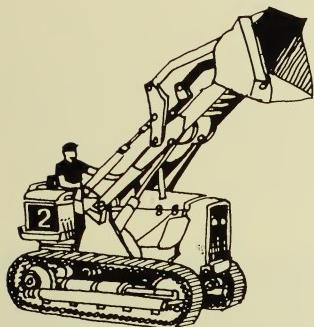
While most of these rare eucalyptus are not noted for brilliant flowers, as some species are, they do possess other characteristics which make them fit in well with our other varieties. They are difficult to find in general nurseries, but some large Los Angeles nurseries do grow some though they are usually sold only in large quantities. There are several places to get seed of eucalyptus varieties, such as Edwin A. Menninger, Drawer 45, Stuart, Florida 33494 and Max Watson Eucalyptus Arboretum, 21 S. Claremont, San Jose, California. Los Angeles State and County Arboretum can also give advice on sources of seeds.

Dainty seed pods and leaves of *E. steedmanii* contrast with large flakes of peeling bark, tree located on edge of the parking lot behind the Federal Building, Balboa Park.

Photo by Betty Mackintosh



*Whether or not we approve the end results, land in California has been, is being, and will continue to be developed at a prodigious rate to meet the needs of our burgeoning population. The "why" of land development is obvious; the "how" is a question that should be of vital and immediate concern to all of us, as it is to our land architects. Only enlightened public opinion and aroused interest can help them win*



## THE BATTLE FOR GOOD LAND DESIGN

by Dorothy P. Whiteside

**A**N UNCHARITABLE visitor to California, asked recently for his impressions of the state, remarked, "Oh, I dunno. Seems to be a land of bulldozers and sprinkler systems." His comment was scarcely geared to endear himself to California residents, but, like a Long Island gnat, it's apt to buzz around uncomfortably in the back of one's mind.

For it is true that California today is a prime stamping ground for the bulldozer. Construction, grading and earth moving, either recently completed or in progress, are evident almost everywhere one looks. Very few individuals have sufficient knowledge of land planning and design to determine whether these projects are good or bad, although it is easy to pick out those that complement their surroundings and thus please the eye. Since all construction is expensive—much of it involving large amounts of the taxpayer's money—and since all of us have to live with the completed projects for a long time to come, it would seem that we, as citizens, have a right to question whether or not full use is being made of the best available land planners, before the bulldozers are turned loose on our helpless acres. Who, then, are these planners and designers, and how do they function?

Obviously, the man best qualified to

plan and supervise land development is the man best trained in land design. Today, the members of the American Society of Landscape Architects are so qualified, by reason of education and training; they are also dedicated men, with boundless enthusiasm for their profession. But they are waging an uphill fight for a chance to implement their skill in design and in the optimum use of land. Especially since many of the projects in which they are potentially interested involve public funds and therefore the stamp of official approval; and all of us know that the wheels of officialdom grind exceedingly slow and seldom with much imagination.

To see how the land architects themselves felt about the problem, we tracked down three well-known local members of A.S.L.A., all of whom are practicing in the San Diego area. The first, Roy Seifert, who holds a B.S. degree from the College of Environmental Design, University of California, established his own firm here in 1956, after five years of experience as draftsman in landscape architecture in San Francisco and San Diego. Today Mr. Seifert is a very busy man, but he stole an hour from his drawing board to answer some of our questions—and to infect us with his own enthusiasm for the cold war

he is waging, a war directed against public apathy to good land design—and against a popular misconception of the work of the landscape architect. The latter is not, as Mr. Seifert pointed out at once, a horticulturist, or a "landscape gardener" who arrives on the scene when a project nears completion and spots a few trees and bushes to "dress it up." True, the proper choice and placement of plant material enters into his overall concept for any given development, but it is not the controlling factor in his plan. His province begins with contour, drainage, design of the land itself for maximum effect and maximum utility. (For this reason, we feel that the term "land architect," as against "landscape architect," better describes the function of his profession.)

One cannot talk long with Roy Seifert without recognizing his firm conviction that land design, if successful, must please the eye of the beholder. Although esthetics alone—beauty of line and artistic merging of buildings into their surroundings—cannot be the sole aim of the land architect, who is also basically concerned with the best possible use of the land, Mr. Seifert feels strongly that good design incorporates both concepts—that the two need not and must not be divorced.

In most cases, he says, careful planning and forethought can achieve both goals; and very often, the land architect's study of the terrain in question can result in a sizable saving of money by eliminating unnecessary grading or in simplifying major cuts. The process of earth moving is not only costly in itself, but can involve the creation of additional irrigation problems and increased maintenance costs. It is much better, Mr. Seifert feels, to work wherever possible with existing land contours and adapt land design to make the most of them, rather than to adhere to the "plateau" concept as basic to construction.

But, granted that good planning is essential to good land design, there remains a major problem: how to get imaginative plans accepted by the powers that be.

"For example," Mr. Seifert mused glumly, "I wonder how many of our citizens realize that somewhere within the San Diego archives is a complete set of plans for urban development purchased by the city fathers in 1909 or thereabouts." To the best of his knowledge, those plans have seldom been dusted off and have never been implemented except to a very minor extent. It wasn't until the 1950's that serious effort was made (and then only sporadically) to use the skill of trained land architects in city planning. Today, despite aroused concern over mushrooming land development, the profession is still handicapped by misunderstanding and short-sighted zeal for the "feasible" solution rather than for the long-range goal, on the part of local officials—and even the most enlightened and far-sighted of the latter are often bound by a network of zoning ordinances and community regulations. Thus the land architect must not only produce good design, he must devote a large proportion of his time to old-fashioned spade-work, in order to promote acceptance of his basic ideas.

Mr. Seifert has lived in the immediate vicinity of La Mesa for fifteen years, and as a resident he has naturally been interested in the development of the area. As a land architect he has not been exactly happy about the unimaginative layout of park areas or about other facets of civic endeavor, and quite naturally he has attempted to interest the city council in better planning. To detail his crusade to get even one of his ideas accepted would entail much space; suffice to say that even after he devoted considerable time and expense to making up an

illustrated brochure, pointing up the natural assets of the town and what was happening to them because of current "land development," he could not persuade the councilmen to give it more than a cursory glance. Nothing happened. The town is still resplendent in its (or its council's) idea of practicality. (We're not suggesting that La Mesa is alone in resisting planned design; the hills around here are full of towns that could benefit from a close study of Mr. Seifert's brochure, with its photographs and cogent comments.)

Currently, Mr. Seifert is working on plans for the San Onofre Nuclear Power Station, where his responsibility includes aligning roads and parking areas, as well as tree, shrub and ground cover patterns.

The second land designer with whom we talked is Brian Wyckoff, who also holds a degree from the University of California in landscape architecture. Very different in personality from the dynamic Mr. Seifert (who incidentally is an ex-Marine), quiet, soft-spoken Mr. Wyckoff is no less dedicated to his chosen field and is equally forceful in presenting his aims for present and future land development. He spent five years with the San Diego County Planning Department, working on land use and zoning studies, master plans for street, highway and subdivision layouts. Since 1960 he has been in private practice, and has been associated with Roland S. Hoyt, F.A.S.L.A., San Diego, who was consulting and project landscape architect for San Diego State College.

Mr. Wyckoff makes evident at once his concern for the preservation of land, rather than its exploitation. For, as he points out, we no longer possess limitless acres for expansion. Land has become a very expensive commodity, as all of us well know, but it can be expensive in more ways than one: its current price would doubtless have scandalized our grandfathers, but mistakes made today in destroying its natural beauty and its potential usefulness will surely sadden our grandchildren even more. The havoc wrought by a mis-directed bulldozer is not easily rectified.

In his quiet way, Mr. Wyckoff builds up to a pretty terrific concept of the field of the land architect. It involves not only concern with the surface contours of the land and thus with the proper siting of buildings, access roads and landscaped areas that will harmonize with those contours and use them to advantage; it also de-

mands thorough knowledge and consideration of the substructure of the earth's surface so that construction will be on a sound and lasting basis. For example, there is the matter of subterranean water reservoirs, and of the existing pattern of water movements which may be disturbed by large earth-moving projects. He cites the plan currently pending for a vast flood-control channel in Mission Valley, to be constructed with federal funds, to rectify the problems created by over-building, some time ago, in poor locations. Mr. Wyckoff suggests that short-sightedness on the part of developers accounted for the original problem; the proposed solution, because of lack of sufficient study of the underlying water system, may not be the cure-all it is intended to be by the engineers. (And perhaps not so incidentally, it will inevitably be a scar upon the face of Mission Valley.)

All too often, the land architect is called into the picture only after construction is nearing completion. It does not detract from the work of building architects and engineers to point out that, essential as their function obviously is, only the land architect is specifically trained in the first steps of land development, overall land design. Therefore, to call upon him last is to reverse the flow of integrated effort, often to the detriment of final achievement. Sometimes land is over-developed, particularly in modern housing projects; areas that could well be left in their natural state are cut and graded, thus increasing construction costs and decreasing potential beauty.

Since Mr. Wyckoff regards his profession as allied to ecology—the structure and development of communities in relation to their environment—he is particularly allergic to the frustrations imposed upon intelligent planning by inflexible community and government regulations. If this last point seems redundant, we can only insist that it is also very important. The present impasse can be alleviated only by pressure of public opinion. Like his fellow professionals, Mr. Wyckoff devotes much of his time to the crusade for better land design, his contribution consisting mainly of hours spent on committee work.

J. J. Kennedy, an easterner with degrees from the University of Massachusetts, moved to California in the early '60s and established his own firm in Pacific Beach in 1964. Of his long list of projects, one of the most recently completed and perhaps the best

known is the landscaping for the beautiful new Atlantis Restaurant adjacent to Sea World. He has also done the site planning and grading for the new 55-unit Crestwood Apartments in La Mesa.

Mr. Kennedy talks fluently and most persuasively about his profession and its problems. His primary interest is in beauty of design, but all three men convey equally their concern for the land itself, the preservation of its natural contour and character. Mr. Kennedy was most explicit in outlining the difficulties the land architect meets constantly, as a result of being called in rather late in the day, when a project is in the process of construction and contracts have already been awarded to a building architect and/or engineering firm. Sometimes the latter are cooperative; very often they are not, usually for a very simple economic reason: if a land architect is consulted after contracts are awarded, his fees must be paid from the original contract price. It doesn't require much knowledge of human nature to predict the usual result: either the land architect works on a very low budget, adapting to a plan already laid out, or the architect calls in a nurseryman and has a few trees and shrubs planted. Neither alternative produces a very satisfactory result, because planting is only part of what should be over-all land planning; the siting of buildings, access roads, irrigation, parking areas, etc. The only solution to the problem, to attain the best in land design, is to call first upon the land architect.

As for engineers, Mr. Kennedy says he doesn't have many problems with them. He understands how they think, because he himself was trained as an engineer before he decided to become a land architect. But he does have much difficulty with officialdom, in common with the rest of his profession. Something there is in the public servant that wars against creativity in any guise; and in a very real sense, land architecture is a creative art.

One particular point that concerns Mr. Kennedy is inadequate promotion for funds on the part of commissions responsible for the construction of public projects. Often too low a figure is requested and subsequent plans must be curtailed to fit into an unrealistic budget. Economy is of course a virtue to be highly prized; but the false economy that can result in higher maintenance and decreased utility is short-sighted and may prove costly, whereas better original planning could have provided the necessary funds to carry through a project of long-last-

ing value.

Before setting up shop in this area, Mr. Kennedy spent a year at the Los Angeles Arboretum to study California plant material. He feels strongly that good landscape design should incorporate to as large an extent as possible the trees and plants native to the locale, again with the goal of blending setting and design into an harmonious whole. About his planting at Atlantis Restaurant, which we thought very lovely, he says, "Give it

a chance! Just wait about three years until it fills in and begins to look the way I planned it!"

These three men are all young, talented, thoroughly devoted to and ambitious for their profession. Each has spent long years in education and apprenticeship. It seems only fair that they be allowed to devote their time to drawing up plans, rather than to promoting the need for them. We wish them well not only for their own sakes but for the future face of California.

## MEET THE "DESIGNING MEN"



←  
ROY H. SEIFERT, ASLA, registered Landscape Architect State of California, has his own firm, now located at 320 W. Cedar St., San Diego, since 1956. B.S., College of Environmental Design, University of California, 1952.



→  
BRIAN WYCKOFF, ASLA, registered Landscape Architect State of California. B.S., University of California, in Landscape Architecture, 1952. Has worked on master and detail plans for UC campuses at Riverside, Los Angeles, La Jolla; San Diego County Planning Dept., 5 years. Private practice since 1960. Office at 3552 Promontory, San Diego.



←  
J. J. KENNEDY, ASLA, registered Landscape Architect State of California. B.S. in Landscape Architecture, University of Massachusetts, Graduate School, 1960; California Plant Material, Los Angeles Arboretum, 1961-62. Formerly employed by State Division of Architecture, Los Angeles office, most of his work being on State College campuses; San Diego, private practice since July, 1964.

## 200th Anniversary

(Continued from page 11)

method. He has studied many of the old photographs and noted that numerous elderberry trees are found in many pictures. He mentioned that the most popular trees the Mexicans had imported were the pepper, olive and pomegranate.

James F. Reading, President of the San Diego Historical Shrines Foundation is frequently one of the guides who conducts the free historical tour of Old Town which is offered each Saturday at 1:30 P.M., starting from the steps of the Whaley house. Mr. Reading mentions native trees as willows, varieties of oaks, cottonwoods and sycamores. A lady who was born in Old Town before the turn of the century and who grew up there recalled many beautiful mulberry trees having grown in Old Town. Mr. Jera-beck said they were black mulberries, natives of China. Mulberry trees were brought into other parts of the country for the commercial intent of producing silkworms, hence silk. It is not known why the mulberry trees were in Old Town. Mr. Reading said there is information on a splendid pear orchard that existed in the early days of Old Town; it was planted and owned by a Mexican family. Mr. Reading seemed rather surprised that deciduous fruit trees have a record of doing well in Old Town. However, this characteristic is extended to the Mission Hills area that rises above Old Town. Many of the older Mission Hills homes have ancient apricot trees with enormous trunks; many still bear large, excellent fruit. The native California Holly grows well in this adjacent area, many of the large trunk trees seem to have sprung up where they are growing.

One of the points of interest on the historical tour is the Jack Stewart house. Restoration of this house is one of the projects which many anticipate that the state can accomplish before the anniversary date. In his book, *Two Years Before the Mast*, Dana refers to his friend Jack and relates a visit to this house. Gardeners who have had their plans go astray may prefer another story about the house. This is the lost dream of Jose Machado who built the house and envisioned planting a large orchard to look out upon from his front door. Alas! his front door faced the plaza and the land became in demand and Machado sold off lots until finally his front door overlooked the back of the stores along the Plaza. It was the Mexican

custom for the bride's parents to provide a home for the couple if it were possible. When one of Machado's daughters married Jack Stewart, the couple was given the first Machado residence. Machado had built another house on the plaza which is also of great historic interest, but that's another story.

Trees which have been a part of the historical past and trees which thrive or are native to Old Town have been mentioned because trees are sparse in Old Town. The area from the Presidio Hill to the plaza has many trees and is very attractive. The Franciscan Gardens at the base of the Presidio are well kept and beautiful, but no marker relates that the first Franciscan fathers are buried here, opposite the gardens. The small verdant golf course has many huge pepper and sycamore trees as well as many other smaller trees and shrubs. However, on the whole, more trees are needed to beautify Old Town. It would seem that one of the tasks that floral and botanical groups might accomplish is to sponsor the mass planting of trees in Old Town.

Many problems will present themselves if this mass planting is started. At the present time, many planners contemplate the closing of San Diego Avenue for several blocks. This act might demand the enlarging of two other streets. Most Old Town streets are narrow. The selection of trees that would not block views is a factor as well as the task of getting property owners to agree to care for the trees after their planting. But if Old Town is truly to be spruced up for the celebration, processes toward this goal must start soon.

The possibilities for beautification are only limited to our imagination and ability to see our goals through. The late George White Marston set an example, not only in its munificence but in its vision. Piece by piece, he purchased the land of the Presidio area until he owned the whole barren hillside. He then retained architect William Templeton Johnson to design the museum, and landscape architect John Nolen to transform the brown hillside into a forest park and when these tasks were accomplished, the Presidio was presented as a gift to the city.

The San Diego Historical Association and the San Diego County Historical Shrines Foundation have great accomplishments to their credit in Old Town. Many feel that these organizations were instrumental in the final acceptance of the area as a future state park. Many restored buildings are in

their present condition because the organizations were successful in saving them. The San Diego Historical Shrines Foundation saved two of the buildings from the path of freeways. These are the Mason Street School, San Diego's first schoolhouse that had been moved from its original site to become "the old tamale factory" and the Derby-Pendleton house which was located behind another restored historic home, The Old Whaley House.

An example of what a floral group can accomplish is the old Rose garden behind the Whaley House. The San Diego Floral Association, sponsored the planting of the old roses which are only grown by collectors today but which were found in the gardens contemporary with the Whaley House. Inspired by Mr. Roy Lawton the San Diego Men's Garden Club took over the task of planting and keeping the garden in condition. Many of the men who worked the hardest were also members of the San Diego Rose Society.

At the present time, the rose garden is receiving a brick walk in the traditional style of old rose gardens. This walk is being put in by a welfare worker who is in the County Training program under the direction of County Garden Supervisor James Saraceno. Mrs. June Reading, who is Director of the Whaley and Derby-Pendleton houses, has expressed the wish to have brick walks installed in front of the false-front stores to the side of the Whaley House. She said the Foundation would welcome a floral group or garden club planting of authentic flower beds in this area. She further suggested an herb garden for the Derby-Pendleton House, and the County Civic Garden Club is now considering the possibility of creating this herb garden.

There is an unplanted area where Mr. Machado envisioned his orchard. How beautiful a few pomegranate trees would look in this area! Some prefer their scarlet-pink tinged blossoms to the flowering peach or plum. Their leaves turn in the fall into a riot of color and the tree hangs laden with vermillion fruit, and in the winter the twisted branches stand bare to our winter's sun.

Most floral groups, garden clubs and growers are a part of the Floral Committee for the 200th Anniversary. With the recent announcement that this celebration will be centered around the Plaza and in Old Town, help is needed from these botanical groups to make the celebration a "blooming success."

# *Fuchsias Of 1967*

by Annabelle Stubbs

NOW THAT most of the new Fuchsias have bloomed, rested and started blooming again, we can evaluate their performance and choose the ones we wish to adopt permanently. These are some we have chosen.

Two Fuchsias are outstanding in our garden this year because of their growth habits. Robin is a large

double trailer, corolla a dianthus purple that fades to bright red. Sepals are white. Diana is also a large double trailer that is a really unusual color, described as light marbled lavender that fades to bright old rose. Very wide white sepals. Both of these Fuchsias have been in bloom continuously all summer, and make a very large full basket because of their fine

branching habit. Also the size of the bloom seems to stay approximately the same.

The Phoenix is a large double basket type. Lilac corolla and long rosy sepals that flare out and gradually turn straight up giving the effect of wings. The foliage is small, stems wiry and self branching. It is very floriferous.

Two uprights we like are Buddha, a large double with long white sepals and a glowing wine-colored corolla, large dark green foliage; and Caesar, which has a huge double bloom, the corolla is purple fading to burgundy, the sepals are red. When the sepals open, the petals of



Fuchsia *Spellbound* which lived up to its name in the interest it created at the Fair, is one of the largest in size so far. It is violet and creamy white. *Photo by Betty Mackintosh*

the corolla curl, forming a rose-shaped bloom.

Either of these can be grown in a basket, but must be pinched early and often. In fact this must be started immediately after pruning. However, a good upright can be trained to be a spectacular pillar type in a comparatively short time, and the blooms show up quite as much advantage as in a basket.

To start a pillar Fuchsia, select a plant with two or three good leaders, or use two plants with strong upright leaders. Fill a large pot with a suitable mix and put a redwood stake in the center. Plant your Fuchsias as close as possible to this stake, and as they grow, begin to tie them to the stake. Do not take off the lateral shoots, but pinch out the lateral tips when they have developed two sets of leaves. Never pinch the tips of the leaders until they reach the top of the stake. Continue pinching the laterals as they branch. Do not allow bloom to develop until the full height is reached. Then pinch the leaders. Continue pinching all over the plant. Branches that become heavy should be inconspicuously tied back to the stake. Do not allow any long branches to form along the pillar as these will droop, and detract from the pillar effect. Discontinue pinching when you see buds forming, or approximately six weeks before you want to exhibit your plant.

During the growing period it is important to turn the plant a quarter turn every week so that the light exposure will be uniform. This should be done with any type of Fuchsia in a container, otherwise the plant will grow toward the light and become one sided.

Satellite '65 is a Fuchsia that is very well adapted to this treatment. This is a large single upright. Corolla dark red that fades to bright red with streaks of white. Sepals are white.

Genni is a large semi-double basket type with long red tube and flaring sepals, single white corolla with white petaloïds that lie back against the sepals. The blooms have long stems, causing the flower to hang away from the branch. It is a good grower and heavy bloomer and will delight admirers of Texas Longhorn. We think it is easier to grow.

Temptation is a large double basket type. The corolla is blue purple, very compact. Sepals are white. This is quite a lot like our star of the show for this year, Spellbound, one of the largest and finest Fuchsias in its color class that we have ever seen. The white buds achieve a tremendous size before opening to show the deep violet corolla with occasional streaks of dusty pink. The corolla flares wide and fades to a bright purple. This Fuchsia is still in short supply but will undoubtedly be plentiful next spring because of popular demand.

We are very fortunate to have in our Southern California area Mr. Roy Walker, one of the outstanding Fuchsia hybridizers of our time. Mr. Walker is the hybridizer of Spellbound, Temptation, Genni and Buddha, among many others.

Diana and Robin were hybridized by Mr. Charles Kennett, The Phoenix by Mr. Horace Tiret, and Caesar by Mr. Robert Castro. These hybridizers are all in the San Francisco area.

#### CULTURAL NOTES

A potting mix we have found very successful with our Fuchsias is four-fifths nitrolized redwood sawdust; one-

fifth sand; and a granulated slow-release balanced fertilizer.

Keeping the surface of the container clear of all fallen leaves and blooms is very important. If they are allowed to accumulate they will mold and create an unhealthy soil condition. Any moss forming on the surface should also be removed.

Spraying should be done on a regular schedule and stepped up when necessary for control of pests such as aphis, white fly, red spider mite and caterpillars. We use a systemic spray.

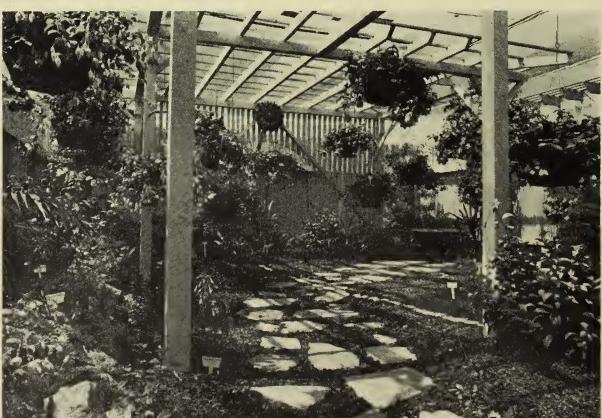
In using any type of spray it is important to use a mask. The painter's masks available in some paint stores are helpful, or you can make one of several layers of gauze.

When pruning, remember that Fuchsias bloom only on new growth. Prune after all danger of frost is past.

#### PREVIEWS

We have seen three new Fuchsias to be introduced in 1968. Trade Winds, a huge round light pink bud that opens to a very delicate pinkish ivory corolla. The sepals turn up and the corolla flares into a fluffy ball. The Spoiler, a n o t h e r very large Fuchsia with pink sepals and a purple corolla. Opens wide with many flaring petals. White Galore, a medium double near-white trailer. Lovely form and good growing habit.

For general information about all phases of Fuchsia growing, attend the meetings of the San Diego Fuchsia Society. Scheduled meetings are listed in the Club Calendar on the inside back cover of CALIFORNIA GARDEN magazine.



The Stubbs Blue Ribbon Fuchsia display at the 1967 Fair includes blossoms from miniature to giant, tree, bush and pendant varieties.  
Photo by Mackintosh

# Farming The Sea For Water!



## *Hope of Meeting Critical World Fresh Water Needs Seen In Large-Scale Desalting Plants*

THE TIME-WORN nautical phrase, "Water, water everywhere but not a drop to drink," is on the verge of becoming obsolete.

In the face of a steadily developing shortage of fresh water in many parts of the world, scientists have turned to the biggest water source of all—the oceans—for the solution. The key: getting rid of the salt.

### Fresh Water Needs

Demand for fresh water will probably double in the next 20 years, because world population is increasing at an alarming rate. This means that billions more people will need to drink. These same people will require untold tons of additional foodstuffs, which, in turn, will mean that more land must be irrigated to provide additional crops. Burgeoning population also means creation and expansion of industries which gobble up water in huge amounts.

The U.S. will require nearly 600 billion gallons of fresh water daily for all uses (domestic, industrial and agricultural) by 1984. We'll need nearly 400 billion gallons per day just for industrial use by 1980;—double what we are using today.

Increasing populations, continuing

severe droughts and widespread fresh water pollution are causing critical shortages in many other areas of the world. A United Nations survey of 43 countries, made two years ago, revealed that scores of areas now have a really acute shortage of fresh water. Of 12 areas surveyed in Asia alone, eight estimated their 1970 requirements at more than double their 1962 levels. Most of them don't have that much fresh water available.

"Per capita water consumption," says the UN report, "is so small in certain areas that it is barely adequate to meet the drinking requirements of the inhabitants." The report also stated that, in general, water shortage is the principal limiting factor to economic development in the areas surveyed.

These conditions have forced countries to look for ways to supplement their fresh water supply. Desalination (converting salt water to fresh) appears to be the answer. In fact, desalination already is providing the answer in some of the arid areas of the world. Kuwait, an oil-rich but arid nation on the Persian Gulf, has had a desalination plant for several years. Bermuda, Aruba, Curacao and the Virgin Islands are also producing desalinated water. The

seacoast cities of Taranto, Italy, and Kazakhstan, U.S.S.R., have desalination plants. Israel, Cyprus, Malta, Sicily, Tunisia, Mexico, Hong Kong and the Canary Islands are planning plants. U.S. plants now in operation are at Freeport, Texas, where the Office of Saline Water, U.S. Department of the Interior, is turning out fresh water from the Gulf of Mexico and selling it to the city; Webster, South Dakota, where brackish water (less salt content than sea water) is being converted to fresh; and the U.S. Naval Base at Guantanamo Bay, Cuba. The last was formerly located at San Diego, California, but was dismantled and shipped to the base when Fidel Castro cut off the supply of fresh water.

Upcoming desalination plants in the U.S. include a 2.5 million gallons per day plant at Key West, Florida; a 1.2 million gallons per day OSW demonstration plant at San Diego; and a 150 mgpd plant for the Metropolitan Water District of Southern California. In the conceptual design stage at Oak Ridge National Laboratories is a huge 250 mgpd plant destined for a north-east seacoast location in the 1975-80 period.

Evidence of spurring interest in de-

salination was shown a year ago when representatives of 64 nations showed up for the First International Symposium of Desalination in Washington, D. C. President Johnson provided added impetus by calling on all parties to launch an "aggressive and imaginative" program to advance the technology. He predicted that within 10 years desalinated water will be the cheapest, and in some cases, the only way to obtain new water supplies in many parts of the world.

### Cost Coming Down

Desalination technology has reached the stage where not just fresh water, but economical fresh water from the sea, is possible. Plants in operation now are turning out fresh water for around \$1 per thousand gallons. Industry leaders believe that they could build desalting plants from 50 to 150 mgpd capacity—in combination with nuclear-fueled electric power plants—that would produce fresh water in the 30-to-40 cent range. Their long-range goal is 20-cent water (Average cost of purified fresh water, delivered, in U.S. communities today is 42 cents per thousand gallons, although figures vary considerably from city to city.)

The chief method of desalting water on a large scale today is by distillation. Huge amounts of metals will be required for the plants that are now on the drawing boards. For example, Anaconda American Brass Company, a major supplier of copper alloy condenser tubes for desalination plants, estimates that, for the previously mentioned 150 mgpd plant for southern California, expected to be in operation by 1971, a total of 30 million pounds (more than 18,000 miles) of copper-nickel tubes will be required. The company already has received the largest desalting plant tubing contract ever awarded by OSW—for that agency's San Diego Saline Water Test Facility, which will be a partial cross-section of a 50 mgpd plant.

### Evolution of Desalination

Distillation is probably as old as history, but today it is far more complicated applied on a large scale. The method in its simplest form goes back at least as far as Aristotle, who mentioned about 2,400 years ago that when salty water is boiled and the vapors collected and allowed to recondense in a separate chamber, the condensed vapor becomes drinkable water.

The early alchemists observed that fresh water could be obtained by distilling seawater in a retort (glass vessel).

Sir Richard Hawkins, contemporary of Sir Francis Drake, the explorer, described a shipboard method of seawater distillation for drinking water in 1593.

When ocean-going ships were being converted from sail to steam propulsion in the 19th century, small on-board distillation units were installed to produce fresh water from seawater for the ship's boilers and for drinking. They have continued to be used on large passenger liners freighters and naval vessels.

Then came small shore-based plants. Most of them, up to the 1950's were built by the British. It has only been in the past several years that American firms have gotten into the design and construction of these plants in a big way. The market suddenly has become a major one.

To give you an idea of the potential size of this market, forecast by OSW as a 75-year growth industry, consider the history of government appropriations to this same agency: in 1953, OSW received \$175,000 for research and development. The appropriation for 1967 will be \$27,500,000.

### THE ABC'S OF DISTILLATION

The dictionary defines distillation as "the evaporation and subsequent condensation of a liquid, as when steam is boiled in a retort and the steam is condensed in a cool receiver."

In the big desalination plants now operating, or in the planning stage, the chief method of desalination—multi-stage flash distillation is an adaptation of the basic principle of distillation. Here's how it works:

Seawater is heated and fed into a chamber where the pressure is lowered. A portion of the water "flashes" into vapor, which is condensed on the outer surface of the heat exchanger tubes. The resulting condensate is suitable for potable or industrial water. The process is repeated through many "stages" at decreasing pressures, to provide a large volume of desalinated water.

### WATER FACTS

#### DID YOU KNOW?

- 1—that three-fourths of the globe is covered with water. Of this, 97 percent is contained in the oceans.
- 2—that the oceans contain 3.5 percent salt. This rules them out for human consumption, for the body can't tolerate more than 2 percent.
- 3—that if they dried up, the oceans of the world would yield 4½ million cubic miles of salt—or 14½ times the bulk of the entire continent of Europe above the high water mark.
- 4—that it takes 270 tons of water to make one ton of steel, and 4,700 tons of water to make one ton of synthetic rubber.
- 5—that some modern life rafts are equipped with a compact solar still which produces fresh water from seawater by means of the sun's energy.
- 6—that Moroccan and Green fishermen have long guided their boats to a predetermined spot in the Mediterranean to take aboard a supply of fresh water? At this point, fresh water springs send water to the surface of the sea that is practically uncontaminated by salt.
- 7—that New York City alone uses up more than 1 billion gallons of water every day.

## KNOW — GROW — SHOW PLANTS

Bernardo Beautiful and Garden Club has taken a subscription to CALIFORNIA GARDEN to be sent as a gift to the President of the National Rose Society of New Zealand who was a recent guest of the Fred W. Walters and of the club.

Why not follow this thoughtful gesture and give a subscription to CALIFORNIA GARDEN to all your visiting friends who marvel at your healthy well-grown plants whose names and growth habits are new to them. They'll

admire and emulate your skill, — the more as they read.

KNOW your plants, and your neighbor's plants so you can recognize them and call them by name. Join Horticultural Classes at the Floral Building or the Public Schools Night Classes.

GROW your plants the right way, which means knowing how they grow in their native environment. Read Calendar of Care in the second section of CALIFORNIA GARDEN and

learn daily care from experts.

SHOW your plants to friends and visitors, and then enter them in San Diego's many Flower Shows. These come every few years to your friends 'Back East' while ours almost pile on top of each other every year.

Be glad you live in 'growing' San Diego and celebrate by planning and planting a flowering tree or shrub in front of your house to tell the world as the world drives by.

# *Calendar of Care*

## *Garden Care for October and November*



by Robert H. Calvin

NOW IS the time to do all of the things you neglected to do in September. Plant the bulbs you have always intended and if you have hesitated because you dislike the foliage of bulbs when they are through blooming, why not plant them in gallon cans to place in the flower border when they start to bloom. Bur the can to the rim and after they are through blooming take them up and put them in an out of the way place in the garden, but be sure to feed them and keep watered until the tops die back. The soil mix for bulbs is one-quarter planter mix and three-quarter soil; use about one-quarter level tablespoon of bone meal worked thoroughly into the mix for each one gallon can.

Have you ever wondered why so few people use annuals for color at the foundation of the house? You hear so many say they have given up on trying to grow bedding plants because most of them die within a period of two or three weeks. The

possible reason for this is a lack of adequate soil preparation and the other is watering. They plant today and tomorrow the soil seems dry so they water again and the same thing every day. A newly set out seedling uses very little water the first week it is transplanted so this every day watering forces all of the air out of the soil and the plant drowns. Just what is adequate soil preparation? The first don't is—do not use steer manure in preparing flower beds unless you intend to plant 10 to 12 weeks after you work it in and keep the area watered during the interval. Planting immediately after working steer manure into the soil has been one of the principal reasons for plants dying in gardens. Use planting mixes and be generous with them and be sure to read what the manufacturer recommends and in most cases use twice his recommendation. He's modest. His recommendation is the minimum requirement. If you are one of those fortunate home owners on a lot that was

already at natural grade with virgin top soil you probably had phenomenal success in growing most anything you planted. This was no doubt true the first two or three years then things just didn't respond as well from then on. Unless we add compost or soil amendments in good quantity each year to replace the humus used, our soil goes down hill in fertility.

If you are starting out from scratch with nothing planted around your home, you will be appalled at the cost of putting in a lawn, especially if you are doing the work yourself. Very few lawns are installed with enough soil amendments worked into the soil. Adequate amounts can add as much as five cents a square foot to the cost of the lawn. Too many home owners become economy minded when they garden. With a lawn it is impossible to add soil amendments after the lawn is up and unfortunately it is impossible to pour enough chemicals on to make a poor lawn a good lawn. If you are fortunate to have a good lawn, be gen-

erous with fertilizer now and your lawn will stay green through the winter. Deep soak fruit trees now and all deep rooted shrubs and ornamental trees.

November is your last chance to plant spring blooming bulbs. Start planting cool season vegetables now. If you have neglected to stake and tie newly-set-out trees do so now. Be sure to place the stake so that the prevailing winds will blow the tree toward the stake, not away from it. If it is a larger than five gallon size tree, use guy wires also to hold the stake. Any good garden book will have illustrations showing how to do this. If rains are spotty and light this month, continue to water hardy material.

If your deciduous fruit trees lose all their leaves this month, spray with a fungicide. Consult your nurseryman for the right fungicide to use on peaches and the proper one for apricots. It is a good time to clean up the garden and spray to kill off insect pests and fungus that harbor in the garden debris during the winter.



## GIVE CALIFORNIA GARDEN FOR CHRISTMAS

WHY not plan your Christmas shopping now! Give CALIFORNIA GARDEN for six Christmas gifts a year to those you love and admire the most. Sit down now and make your list of garden buffs or garden beginners.

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# Orchids

by Byron H. Geer  
San Diego County Orchid Society

HAVE you taken a long close look at your outdoor Orchids lately? Those little nubbins popping out from the base of the bulbs just might be bloom spikes, you know. The first one of the season showed up in my Cymbidium yard on September 1st, but it was far enough along in development to indicate that it must have been readily visible some weeks earlier if I had been observant. The yearly hunt is on, and we are all trying to hurry up bloom. Even though September and October are usually hot months here and growth doesn't slow down appreciably, most Cymbidium growers change fertilizer formula about the end of August. The switch is made from high nitrogen to high phosphorus, and the thinking is that continued high nitrogen will promote growth at the expense of bloom. From observation over a period of years, I would say that this does indeed happen with the constant, unchanging use of the extremely high nitrogen foods, but I have never been convinced that a total, or very nearly total, cutoff of

nitrogen is beneficial either to growth or bloom. My personal preference is a more evenly balanced diet throughout the year. Best results for me seem to come from alternating feedings with fish emulsion 10-5-5 and 4-10-8. The theory, and any good plant biologist could undoubtedly make a sieve of it, is that a healthy, growing plant will use what it needs or wants and ignore the rest of it. Now I am perfectly well aware that certain plants slough bloom if fed at the wrong time of year, so I don't suggest this feeding schedule for the entire garden every second week. But unlike the other plants in question here, Orchids do not generally have a well defined dormant season. True, many of the Orchids do require a short resting period either before or after blooming. Dendrobium culture, for instance, is replete with 'do's and don'ts' along these lines, and the Cattleya alliance normally asks for a tapering off of both food and water after blooming until there is evidence of new root activity. Put simply, all the Orchids

should be fed and watered in direct relation to their growth cycles. There is no indication whatsoever that the Cymbidiums have a dormant period as such. They are constantly developing either new growths or bloom spikes, and quite frequently both at the same time. This being the case, it would seem only logical to promote both growth and bloom with a reasonably balanced feeding all year long. Nevertheless, most growers and most books on the subject agree that six months high nitrogen and six months high phosphorus do the best job. So be it. I'm enough of a renegade to try something else, and that something else works better for me. The important thing in any case, if that they have the food elements that they need at any time they may need them, and this means, if nothing else, the application of fertilizers at frequent and regularly scheduled intervals.

I would like to think that all is sweetness and light in the growing of Orchids, but apparently not even a pleasurable hobby is without its pitfalls. We have the reputation of being the snobs of the horticultural world and there are times when we deserve it. Orchid growers as a class seem to be a fairly uppity group. They are likely to have intense likes and dislikes and to be intolerant of the preferences of others. Damning with faint praise is by no means uncommon, and the hobbyist who proudly displays a bloom of which he is particularly fond, or a plant which he thinks is exceptionally well grown is all too apt to get an unenthusiastic response.

All well and good if the lack of enthusiasm is based on a good background knowledge of what is good and what is not; all too often this is not the case and the self-appointed judge is setting forth his own personal tastes. This sort of thing can be, and is, discouraging to the neophyte grower, to the point that many a would-be Orchidist has given up in disgust. A cardinal rule in the Orchid world (indeed in any non-professional garden endeavor) should be 'If you can't find something to praise, overlook those things you could knock.' Even though some comments are thinly masked as constructive criticism, they are a certain deflater to the ego. Telling a hobbyist that his first bloom seedling is not worth giving house room or that his cultural practices and results are not as good as Joe's, is like telling him that his children are brats. It may be true, but he certainly doesn't want to hear it.

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# Roses

by Mary Jane and J. Wells Hershey  
San Diego Rose Society

EVEN THOUGH it is October by the calendar, Southern California rose gardens should be putting on a striking display of rose blooms, with a substance that challenges the bushes' Spring bloom. Substance in a rose is "the quantity and quality of matter in the petals—the component materials of the petals. It constitutes the texture, crispness, firmness, thickness and roughness of the petals, and determines the degree of stability and durability of form, and the keeping quality of the rose," states C. H. Lewis in his book, *The Judging of Roses* which was adopted as the official Judges' Manual by the American Rose Society. A rose with substance comes from a bush which has been given good cultural care, proper balanced feeding and watering. Good gardening habits which were developed in the spring and early summer and continued during the long hot summer should be reaping a beautiful harvest of roses. We have just passed the "mid-season slump" as far as rose growing is concerned. During this period of time, when the bushes appear neglected, with blooms so few and so small, so stunted and so burned by the hot summer sun, your continual care was very important. While the temperature on our outside thermometer was 90 degrees in the shade and over 100 degrees in the sun, it was a comfort to know that the four to six inches of mulch on the rose bed was retaining the moisture in the soil, and was keeping its roots cool. Keep watering, remove the faded flowers and the bushes will continue to bloom until January.

Word association in gardening is very interesting. Thinking in terms of rose growing, as soon as the word "January" was written, we thought of "bare root roses, which made us think of planting roses, which made us think of preparing the soil for a new rose garden or digging the hole for a new rose bush, which made us think of George and Leah Davidson." "When you are planting a new rose bush," says George, "NEVER put a \$3.50 bush in a fifty cent hole," which re-

minded us that right now is the time to prepare the soil for a new rose bush or a new rose garden.

Intrigued by George's maxim, we asked what did he consider to be a fifty cent hole. "Well," he answered, "some people buy a good rose and then dig a hole, plant it and hope for the best. Their soil has never been tested and nothing was added to it. No preparation was made. This is my idea of a 50c hole!"

The following procedure is the Davidsons' formula for planting roses, and judging the results by the trophies and ribbons they have won we agree that the rose bush should have equal rights and should not be given a sub-standard home. First, in order to de-

termine what type of soil you have, take a sample of it to your nurseryman for analysis. The Davidsons found that they had good soil which could be used with additives. They space their roses 32 inches on center—three roses for every eight feet. Holes are dug 20 inches long by 20 inches wide and are 20 inches in depth. The top soil is removed and used in the following mixture: Three parts soil and two parts Planter Mix (University of Calif. formula), 1 shovel of Kellogg's Humi-site, 1 handful of Bone Meal and 1 handful of Blood Meal. He places the mixture in the hole at least two months before he plants the rose bush, removing it to make a cone on which to plant the bush.

It is not too soon to think of location, and changing location of your roses. Roses will grow in any open location, with free circulation of air. They must have sun, but do better if they have some shade from the hot afternoon sun. One more thought—it is a larger task in January, to dig the holes and prepare the soil, than it is in October, our blue and gold month—

(Continued on page 30)

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# Dahlia

by Larry Sisk

San Diego County Dahlia Society

FOR dahlia gardeners this is a different time of year from that of other floriculture hobbyists. It's planning time — planning for next year's garden.

At the same time, gardening care goes on in tune with growing needs and conditions. It is the end of the flowering season, a time when there are specific requirements.

In the planning, results of dahlia shows in California and throughout the nation—and possibly in England and Holland—are reviewed to check the list of winning varieties; hobby showmen and growers soon learn that the way to win on the exhibition bench is to grow winning varieties. So, the grower plans to add any new winner to his planting plans.

Consider the San Diego show as an example: The large peach-colored Surprise was judged best in the show, and the beautiful white medium formal Sterling Silver was runner up and best in its size. Among other top varieties were the large lavender, Lavengro; the medium yellow formal, First Lady; the medium bright orange cactus, Priscilla; the huge bronze informal decorative, Croydon Masterpiece, the current candidate for largest in show; the white informal Lula Pattie; the popular red miniature ball, Rothesay Superb, and the best pom-poms, Carol Newstead, a new yellow, and Czar Willo, deep purple.

The winner of best in Orange County was the old-time white cactus favorite, Florence Chadwick; in Inglewood, the large purple Joconde, and in the Southern California show at Bellflower, the dark red cactus favorite from South Africa, Juanita.

There were only a few variations at the other shows from the San Diego list of additional top winners, positive proof that winning varieties are those with winning qualities. So, if the gardener doesn't have them, he must get them for 1968.

Part of the planning also includes ordering catalogs from the specialist suppliers, so that they can be studied

and memorized between now and the spring planting season. Not all growing stock is obtained from the catalogs and commercial growers; the biggest and best source is the other dahlia fans. Thus another part of the planning is starting deals for swaps of surplus roots for wanted varieties. The place to make the deals and to get planting stock economically is at meetings of the dahlia society (the fourth Tuesday each month in the Floral Association Building).

Dahlia gardening care at this time of year includes hardening off the plants so the year's crop of roots will mature for good keeping quality. This means keeping the plants growing as long as possible before the normal dieback.

To accomplish this, continued watering and fighting of insects and mildew are necessary. Some growers will have fed the "patch" one last time with potash only; potash gives strength to the plant and adds vigor to the roots.

The ideal is to keep the plants growing until mid-November. But if the natural dieback comes early and the plant loses vigor and turns brown, the culture needed is to cut off the plant four to six inches or so from the ground and let the soil dry out and the roots mature until Thanksgiving time or later. In the San Diego

coastal areas it isn't unusual for gardeners to leave the roots in the ground until Christmas or later.

In frost-free areas and where there is little danger of continued wetness in the soil, or good drainage, roots may be left and preserved in the ground even up to spring planting time. Gardeners who grow dahlias just for color and who don't worry about exhibition quality have excellent success by just leaving this year's roots in well-drained soil to grow next year's flowers.

The confirmed showman-hobbyist must dig, separate and store his roots to maintain exhibition qualities. If he doesn't want to do this chore he might decide to let this year's roots go and purchase a new supply for the next planting. For the confirmed fan, however, mastering the technique of saving roots from year to year is one of the magnetic facets of the hobby, and he listens avidly at dahlia society meetings to learn how others do it.

In addition to watering so long as the plants continue to grow, maintaining superiority over insects and mildew is necessary. The worst insects at this time of year are red spiders, aphids and caterpillars. The way to defeat the spiders is to use malathion regularly, with kelthane added or substituted if an infestation starts. Malathion will take care of the aphids and most of the caterpillars. If the latter are bothersome, some gardeners add a pinch of arsenate of lead to the spray, but this must be used carefully where there are children or pets.

Mildew is not as hard to fight now as a few years ago. Any nurseryman can recommend one of the effective antidotes, including the new mildew systemic. And as a last resort, there always is dusting sulphur.

The confirmed fan isn't discouraged by these hazards; he's already planning next year's planting.

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## ARAGRO FISH EMULSION



# Irises

by Bill Van Valkenberg

San Diego - Imperial Counties Iris Society

THE IRIS portion of this issue will be about spuria irises because now is the time to order spurias and to plant them in your garden.

Many gardeners who are very familiar with the common bearded irises have never seen spuria irises. The reason for this is that the bearded irises have been domesticated for hundreds of years, but development of spuria irises into garden varieties is a relatively new hybridizing accomplishment.

Spurias are true irises, but they are derived from a different group of species than are the bearded garden varieties. The two types are so unlike that they are genetically incompatible; no one yet has been able to make a cross between the two. Spurias differ from bearded irises in that they are taller (up to 5 feet or more), more tolerant of heat and wind, less vulnerable to diseases, and generally "tougher." Because they are derived from species which grow wild in the Mediterranean area they do particularly well in Southern California—which has climate similar to that of their homeland.

Spurias come in the same range of colors as do the bearded irises, and the size of the flowers is about the same. Nonetheless, the flowers can be distinguished at a glance by the fact that the petals of the spuria flower are more slender and more rigid than those of a bearded iris. Also, every bearded iris has a row of whiskers—the "beard"—along the top center of each lower petal; no spuria has a beard. (A spuria blossom more closely resembles an enlarged Dutch iris, but the Dutch irises which are sold by commercial florists in the springtime are neither spurias nor bearded irises.)

Most gardeners and iris hobbyists who have become acquainted with spurias are convinced that spurias are better as garden plants, and more beautiful as cut flowers, than the bearded varieties. Consequently, the Spuria Iris Society is one of the fastest growing components of the American Iris Society.

Garden varieties of spurias, as well as garden varieties of bearded irises, can be propagated only by cutting off and replanting divisions of the fleshy root—properly called a "rhizome." A spuria rhizome somewhat resembles a small sweet potato; these rhizomes are shipped by commercial growers to mail-order customers during that season when spurias are dormant—which is now. The mail order price for a modern variety of spuria averages about three dollars; some older varieties cost less. The latest 1967 introductions cost up to fifteen dollars each.

These rhizomes are relatively easy to grow. They should be planted promptly after receipt. Procedure is to bury them in a horizontal position, under about two inches of rich soil in an area of full sunlight, then water them frequently. The plant will sprout late in the fall, and the young spuria plant quickly becomes an eye catcher because of its fine vertical form and because of its rigid dark-green leaves which often assume an attractive spiral twist. The rate of growth during the period before blooming is directly dependent on the amount of water and the amount of fertilizer applied; any kind of fertilizer is O.K. for spurias. In any area which has plenty of warm sunshine a new spuria, well cared for is likely to send up at least one bloomstalk during the springtime following planting. A light dusting of chlordane around the plants is recommended just before the first buds open; this keeps away ants which otherwise may come in great numbers to get the fragrant nectar from the spuria blossoms.

The tall graceful bloomstalks can be admired and enjoyed in the garden, or can be cut before opening (like glads) and allowed to open indoors, in water. Floral arrangements made with spurias are very beautiful and also very long-lasting; when an individual blossom wilts it can be removed from the bloomstalk, after which a second blossom usually will open on the same area of the bloomstalk. A single spuria blossom also may be used very effec-

likely in place of an orchid for rock, and a cactus.

When the flowering season of one plant is over, the attention turns to the other. This is the time to spend more time with the seedlings and the young plants. The seeds of many species are very small and may be scattered about the soil. It is important to keep the soil moist, but not waterlogged, so that the seeds will germinate. If the soil is too dry, the seeds will not germinate, and if it is too wet, they will rot.

After the first few weeks, the seedlings will begin to grow larger and more robust. At this point, it is important to start thinning them out, so that they have enough space to grow. This is also the time to start transplanting them into larger pots or containers.

As the seedlings continue to grow, they will need more space and more nutrients. This is the time to start adding fertilizer to the soil. It is important to use a balanced fertilizer, as over-fertilizing can be harmful to the plants. It is also important to water the plants regularly, as they will need more water as they grow. It is best to water them in the morning or early afternoon, as this will give them time to absorb the water before the sun comes up in the afternoon.

The final stage of the growing process is to transplant the seedlings into their permanent locations. This is the time to move them from the pots into the ground, and to plant them in the soil. It is important to do this carefully, as the roots of the plants are delicate and easily damaged.

## Cactus and succulents

By John Smith

### American Deserts

When we think of American deserts, we often think of the Southwest, with its vast, arid landscapes and unique flora. But there are other deserts in America, and each has its own unique characteristics. In this article, we will explore some of the most interesting and unique desert ecosystems in the United States, from the Sonoran Desert in the southwest to the Great Basin Desert in the northwest. We will also discuss the challenges faced by these deserts and the efforts being made to protect them.

The Sonoran Desert, located in the southwest United States, is one of the most famous deserts in the world. It is characterized by its extreme temperatures, with

temperatures ranging from 100°F in the summer to below 0°F in the winter. The desert is home to a variety of unique plants, including the saguaro cactus, which can grow up to 50 feet tall and live for over 200 years.

Another unique desert ecosystem is the Great Basin Desert, located in the western United States. This desert is characterized by its high elevation and cold temperatures, with temperatures often dropping below 0°F at night. The desert is home to a variety of unique plants, including the desert rose, which can grow up to 10 feet tall and live for over 100 years.

In addition to these unique desert ecosystems, there are many other interesting and unique desert ecosystems in the United States. For example, the Mojave Desert in the southeast is characterized by its high temperatures and low rainfall, making it a unique ecosystem. The desert is home to a variety of unique plants, including the Joshua tree, which can grow up to 30 feet tall and live for over 1,000 years. The desert is also home to a variety of unique animals, including the desert tortoise, which can live for over 100 years.

The protection of these unique desert ecosystems is crucial for the health of the planet. As the climate changes, these deserts are becoming even more vulnerable to the effects of global warming. It is important to protect these deserts and the unique plants and animals that call them home, for the benefit of all living things on Earth.

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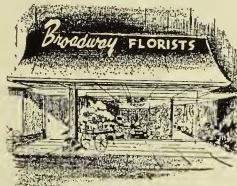
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**DRIFTWOOD** from page 7  
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Virginia Innis,  
President, County Civic Garden Club

## FUCHSIAS from page 26

for moisture in October and after the cool nights and winds of November. Replacing good soil that has been washed away in long summer watering may save some old plants. Good autumn care of your plants as they are prepared for winter dormancy will pay off big in the garden in the spring. Fuchsia and Shade Garden groups have much to offer you in help and enjoyment of our hobby, and they will be glad to have you join them.

## ROSES from page 25

blue skies and golden sunshine. Also if you have the bed ready for a certain number of roses now, in accordance with your garden plan, this might eliminate "impulse buying" in January! That is, if you really want to eliminate it.

Don't forget the North County Rose Show this month, October 28th and 29th at Escondido, by the north County Rose Society.

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